

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 42

TORONTO 2, CANADA

February 15th, 1930



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and watch the grosses grow!

LAUREL-HARDY
HARRY LANGDON
OUR GANG
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METRO-GOLDWYN-MAYER *Long on
Shorts!*

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and no wonder



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Canadian Moving Picture DIGEST

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RAY LEWIS

Editor and Managing Director

Vol. 21, No. 42.

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February 15th, 1930

Abraham Lincoln



ABRAHAM LINCOLN was born February 12, 1809, just 121 years ago. Although the history which he made was written in the United States, directly, the import and the importance of what he considered his duty, made world history.

Already legends have grown around Lincoln's name, and probably in the next two generations, if we are permitted, or have the power to be cognizant of earth's happenings, from where we are, we will hear men tell of the "Miracles of Lincoln."

Being yet close to his advent, we hear and read of him as one of those gentle spirits, into whose keeping was assigned a Herculean task.

Born in the most humble of surroundings, with no advantages of education, save what he might have learned through a direct contact with Nature, environed as he was within the rugged setting of a woodman's home, and Lincoln gleaned his Golden Wheat nursed at the breasts of a mother, who loved her one son with a passionate devotion, perhaps a subconscious knowledge that he, too, was a Son of God, Anointed and Consecrated for His Service.

Nancy Hanks Lincoln gave to her son, during the ten years she was privileged to mother him, all that she could gather unto herself for him. She encouraged him to seek knowledge, and the path which Lincoln travelled along, in order to become greater than his birth, to reach that illusive, yet tangible objective he saw dimly before him, was a road of schooling, which made him weather through as big a job as any mortal has ever had given unto him; and for which successful accomplishment he has become one of the Immortals.

The story of Lincoln follows him to New Orleans where for the first time he saw a Slave Market, with human beings weighed, bought and sold as so much cotton-bale, or merchandise.

It is said that Lincoln was heard to mutter, "If ever I get a chance to hit that thing, by the living God, I'll hit it hard" and Lincoln did, hit it so hard that slavery was abolished, even though the North and South became bitterly opposed to each other; and many years passed before either forgot, or forgave the hurts which they inflicted.

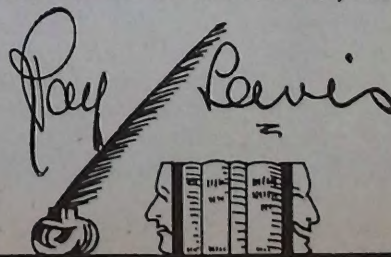
D. W. Griffith is producing a talking picture of Abraham Lincoln, with a Canadian, Walter Huston, as Lincoln, for the United Artists.

Stephen Vincent Benet is writing the story. Benet is the author of "John Brown's Body," which deals with the beginning of the Civil War in the U. S., carrying it through in political and narrative form.

Seldom have I read a book which had a greater interest and appeal, seldom have I read more beautiful and more realistic imagery of expression.

Benet earned the Pulitzer Prize which was awarded to him; and if the dialogue and story of Abraham Lincoln is in the class of "John Brown's Body," the screen will have another "Disraeli," to talk about; and to be talked about; and such talk is indeed our "Saving Grace."

Griffith's ability to handle history on the screen was founded with "The Birth of a Nation," whose prestige and glory will not dim; and in Abraham Lincoln he has another golden opportunity to immortalize himself and the Screen.



RAY



RAY LEWIS

PRESENTS

"IT WON'T be long now," and the Fox proposition will be settled. The latest report states that the settling of the controversy is to be put up to the Shareholders to vote, the issue involved will decide whether Fox is to be permitted to refinance for \$65,000,000, or the receivership order go through!

No man in our Industry has put up a longer, or more determined fight than William Fox to hold on to his "Infant Industry," the "Infant" which he raised into such a Lusty Giant.

SOME YEARS ago, not so far back, about the time that the "new financial blood" started to come into our Industry, and was received with so much acclaim as a medium through which the Industry would settle down on a more business basis, your editor warned the Industry of getting under Wall Street control, the "Whaling Wall," which whaled you so beautifully, that if you were left a shirt on your "skinned hide," it would not be a shirt to cover bull profits, but one to cover the "bear behind."

Wall St., that narrow alley which stretches across the United States, across continents, and has made more Jonahs in Finance, Trade and Commerce than is found in Bible History!

"The Whaling Wall," which outrivals any "crying room" conceived in the era of our Screen History; and gave the world a New Yom Kippur in October of 1929.

WE HAVE noted in Finance, and Industry, that men grow grey-bearded in harness, they never let go the reins of their rule, until their brain, in addition to their hands, has become palsied.

The old-timers of our Industry are still young men with young ideas. There is no palsy of hand, or of brain.

This idea of retirement with a few millions, to "see life" is all the "bunk." One only sees life when one feels life; and you can only feel life in playing an active part in it.

Men who retire from business grow old more quickly than men who feel young enough to remain in business. No financier, or banker, or industrialist, can understand Show Business as well as a Showman who has grown up in its environment.

Despite the fact that our Industry of Show Business has had to finance on a more solid and economic basis of operation, that it has invaded, or has been invaded by Wall St., it is still Show Business; and if Finance wishes to kill the "goose which lays the golden egg," let them but kill off the "ganders," who are responsible for the fertile laying of the golden goose!

To Abraham Lincoln

*Like Abraham of old,
Abe Lincoln grew,
Revealing Truth and Courage,
For what was in his soul
He gave and knew.*

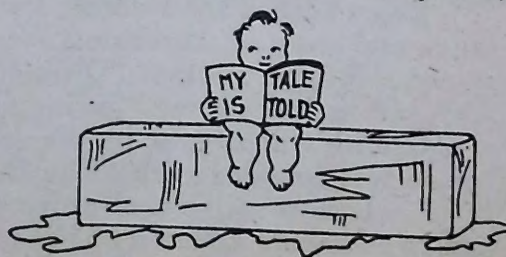
*I cannot think of him
Without those others too,
Cradled so lowly,
And whose morning bath
Was heaven's dew,
Elijah fed by ravens,
When from men's anger
For his righteousness, he flew
Into a wilderness
His Chariot of Flame to Hew!*

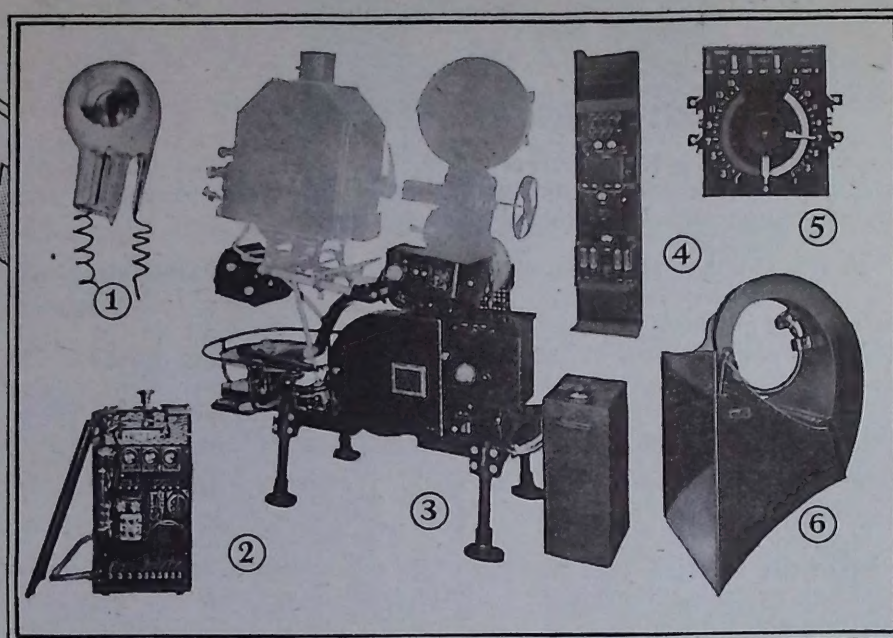
*These climbed to heights
On rock-hewn steps,
Which they had fashioned
On their lone ascent,
With pick and axe,
With hands so strong
And yet so quick to bless,
To smooth away a child's sad wrong
With touch, caress,
Softer than down of Mother-bird
Cuddling her birdlets warm
From Winds' distress!*

*Tender hands which often bled,
And from their wounds invisible,
Heart's wine has flown,
Aye, tears have dyed the earth
With crimson hue,
Pressed from their eyes
For hurts the world has grown
And sown, with so much rue!*

*These Sons of God
How much of pain they knew,
In that Anointed Destiny
Which circled them,
And what they had to do.*

—RAY LEWIS, February 12th, 1930.





- ① Photo-electric cell.
- ② Motor speed control box.
- ③ Projection machine with film and disc attachment.
- ④ Amplifying panel.
- ⑤ Fader.
- ⑥ Reproducing horn.

Smoothly dove-tailed!

Northern Electric Sound System
is *manufactured*—not merely assembled

Loud speakers, transformers, tubes—all the parts through which the speech current flows—are designed by Bell Telephone Laboratories and manufactured by Northern Electric.

Every part is perfectly balanced electrically to work in harmony and at highest efficiency with every other part. Each is designed and manufactured to fit mechanically and electrically into its place in the complete system. The result is electrical teamwork—and quality reproduction—such as no assembled system can hope to equal.

Many of the parts which go into the Northern Electric Sound System are similar to those used in the nation's telephone system. They are the

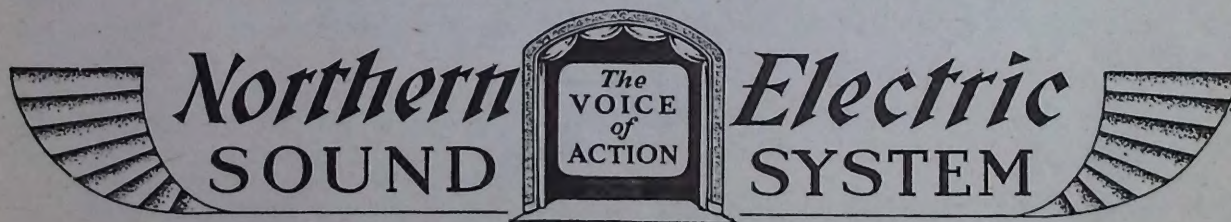
results of fifty years of research and experience in the manufacture of voice transmission apparatus.

The Northern Electric Sound System is built to produce the highest standard of quality reproduction demanded by a quality conscious public—and to render that service dependably over a long period. It does not sacrifice quality for price.

Northern Electric's undivided responsibility—covering the manufacture, installation and servicing of its Sound System—is your assurance of high quality, trouble-free performance.

Quality and Service protect you in the

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WESTERN ELECTRIC IN U. S. A.

Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

THE FILM WEEKLY, of London, has an article headed, "Dorothy Gish on Her Gosh-Awful Talkie," and a sub-head, "Famous Star's Attack on British Films."

The comment is as follows: "We pay dearly for these little ladies who come across the Atlantic to make a picture and then depart in a blue blaze of publicity and bank-drafts, but they don't seem to like us."

* * * *

THE FILM WEEKLY continues with an interview which Dorothy Gish is reported to have given in New York, the annoying portion of the interview evidently centred around these very frank avowals, "I made a talkie in England, and it's awful-gosh-awful."

It's one of those grimly serious things, and only manages to be screamingly funny. When I saw it I laughed so hard they turned me out of the projection room."

* * * *

THE PICTURE referred to by Dorothy Gish is "Wolves," the first film that Herbert Wilcox made for British and Dominions in conjunction with H. M. V. and states the article, "herein lies the subtle humour of her critical attitude, Miss Gish's first talkie, since Hollywood had not seen fit to snap her up for a talking picture."

* * * *

THE CORRESPONDENT further elucidates that "Wolves" was an outstanding stage success, good production, in an up-to-date studio, and that with a competent cast there is no reason why "Wolves" should not be a success, despite the Gish criticism.

Whether the picture is successful or not, we might give it a chance to show its face, and to hear its voice before it is condemned, or criticized publicly.

* * * *

YOUR OBSERVER contends that Dorothy Gish should have shown a little more tact, a little more courtesy to those British producers who have been giving her a "break" for some time in British productions; and that from a professional and showmanship angle she has certainly committed a breach of etiquette.

* * * *

OCCASIONALLY, inquiries have come through to The Digest office in respect to the Gish Sisters, "Where are they?" has been the inquiry. "Can't they talk?" another question asked. "Awful-Gosh-Awful" is no advertisement for Dorothy Gish as an exponent of good English. A very Wise Teacher once said, "It is not that which goeth into thy mouth which destroyeth, but that which cometh out."

* * * *

THE FILM RENTER also reports an interview with Lillian Gish, who, while she does not flatter "Talking Pictures," expresses views covering the Talking Picture in general; "Talking-picture work is unbelievably hard," she moaned, and here in parenthesis we have (Observe how much more lady-like her diction, Dorothy should

take notice) "The work is extremely unhealthy; sound proof stages are airtight, and kept stiflingly hot, while shooting is in progress; then the doors are opened and everyone catches cold."

"There are seven or eight retakes on every scene, and the atmosphere gets worse every time. You can't make many pictures and retain your health."

* * * *

THE FILM RENTER closes its special article with this paragraph, "The touching picture of the elite of Hollywood laid low, a willing sacrifice to the new art-form, will bring tears to every eye. Meanwhile our technicians must concentrate on rendering our studios "flu-proof," so that visiting stars will like us better."

* * * *

YOUR OBSERVER has always contended that Motion Picture stars should "make faces" on the screen only; and now that they are talking, do their talking according to the script, while someone else talks for them for publication. It is safer and wiser, although while we present such conclusions, we are mindful of a recent story which appeared in connection with Clara Bow, informing the public that Clara was shopping for a baby; and all the "Gew-Gaw" talk in connection with same.

* * * *

THE STORY tells you that Gloria Swanson and some other stars adopted babies, we were always under the impression that Gloria Swanson's baby was her own.

Coming on top of a story which received much circulation, in connection with Clara Bow's heart affair and marital complications, the "baby talk" publicity is, to put it mildly, "idiotic."

* * * *

IF THE OBSERVER was a producer, no star under contract would break into the press knowingly, whether the publicity was paid for by the company, or the star, without such matter passing through a Censor Board for such purposes.

* * * *

IT TAKES so little to kill the flame of popularity, that stars should not object to a little supervision in this respect, since not only their financial returns are in the gamble, but the company's as well; and every adverse bit of publicity this Industry receives is felt by the Industry in its entirety.

* * * *

WHILE we are on the subject of Censor Boards, it just occurs to me that something will have to be done in respect to Censored material which is supposed to be spoken. We have had several pictures in which the lips move and no speech comes forth, this in the midst of interesting dialogue.

The reaction by the public is one of laughter; and if the scene is a dramatic, or serious one, it certainly kills the scene. The audience do not know what the trouble is,

(Continued on Page 8)

“The Taming of the Shrew”

MARY Pickford and Douglas Fairbanks are coming to the Tivoli, Toronto, next week in “The Taming of the Shrew.”

I am glad that the Tivoli has been selected for the presentation of this United Artists feature, because I agree with Tom Daley when he earnestly and sincerely states, “You can’t beat our installation.”

“The Taming of the Shrew” is worthy of the best by way of Sound reproduction.

Mary Pickford as “Katharine,” the Shrew, does the best work she has done in years; and looks most captivating in her “Katharine” costumes.

There is a bit of Mary Pickford about this “Katharine,” the roguish part of Mary, which her world audiences always look for and expect, but this makes us more amusingly sympathetic for this Shrew, who had such splendid womanly qualities under her shrewishness!

Douglas Fairbanks as “Petruchio,” prances through this blustering part true to the character of this winner of a fortune with which one must take a wife, and enjoys the taking since only such a wife could match wits with “Petruchio.”

“The Taming of the Shrew” is a travesty, a satire which borders close to the farcical, and the adapter and director Sam Taylor, has followed this interpretation with a few liberties in order to make it more pliable for screen use.

I have grown up with Shakespeare and have witnessed the Marlowe and Sothorn version of “The Taming of the Shrew,” the Ben Greet and Benson players performances, and the Stratford players interpretation, and can truthfully say that the Mary Pickford and Douglas Fairbanks presentation of this farce is as entertaining.

“The Taming of the Shrew” was never high-brow, although so-called “high-brow” artists selected it as part of their repertoire. This was done to present Shakespeare in his most merry mood.

Shakespeare’s age may have been Elizabethan, but it was not delicate and “The Taming of the Shrew” is a slap-stick comedy couched in beautiful, albeit merry language and situations.

For beauty of costuming and sets, for individual characterizations, this United Artists feature takes a high place among those pictures which has given Fairbanks a name in screen artistry.

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

Observations

(Continued from Page 6)

only a few "wise ones" realize that the Dialogue has been censored, the majority are of the opinion that the reproduction in the house has gone wrong, which is no advertisement for the installation, nor the theatre.

* * * *

IN ADDITION to this blame, where no blame is due, producers must realize that when an audience get into a "kidding" frame of mind, "laughing where there is no occasion for laughter, the value of the picture from a story-interest angle is damaged. With this possibility in view more care should be exercised by both producers and Censor Boards, the former in respect to the Dialogue which they use; and the latter in respect to "cutting."

* * * *

THE BOARD of Censors of Nova Scotia has just contracted with the Northern Electric Company for the installation of a complete Sound System in its Screening Room, similar to those being installed for the Department of Trade and Commerce of the Dominion Government at Ottawa and the Boards of Censors of Alberta and New Brunswick.

The screen this week presented a shot of William H. Taft, former President of the United States, whose recent serious illness compelled his retirement from the office of Chief Justice.

Few perhaps recall that during the Presidency of

William Taft, he abrogated the treaty between the U. S. and Russia, because the latter country refused to give civic rights to its Jewish citizens.

"The Sky Hawk"

The Toronto Press are crowing because "The Sky Hawk" was made in England. It is another aviation story, but not just another, for its battle in the sky between a Zeppelin and an English plane is one of the most interesting as well as one of the most thrilling of such presentations; and the English atmosphere is equally interesting.

I heard a few youngsters at the Tivoli call out several times, during the raid scenes over London, while the air combat went on; and the applause which impulsively broke out in different parts of the house registered the picture's appeal.

John Garrick as the ace is excellent, while Billy Bevan, who looks like "Ole Bill," is a whole show in himself.

Here is a picture that looks as if the Censors would give it a 100% mark for children; and as adults are only grown-up children after all, it should please everywhere, anywhere and generally!

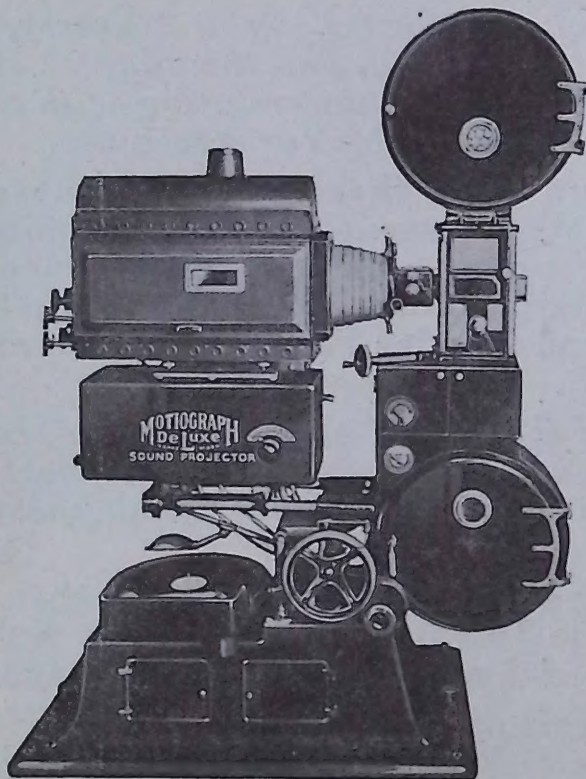
John Blystone should be proud of his direction.

The introduction of the German Dialogue was clever, and added a touch of reality which gave the picture an artistic value. It is a Fox production, and again we have an American company presenting the Englishman as every Britisher desires him to be presented.

—R. L.

A Thoroughly Sound Proposition!

1. A complete Track and Disc Sound Unit and latest model Motion Picture Projector in one complete unit, built in one factory.
2. Synchronous Motor, Spring Equallized Turntable. Spring Equallized 28-pound Flywheel on track sprocket shaft. Simple exciter lamp, lens unit and photo-electric cell assembly.
3. Model H Mechanism with patented Cylindrical Shutter that cuts off 62% of the heat from the film.
4. Heavy construction, long life, free from vibration.



5. Baldwin Hammond two Unit, two Circuit Amplifier. Two Amplifiers in one. Full A.C. operation, no hum or flutter. Extremely quiet and powerful.
6. Baldwin Hammond Track Amplifiers.
7. Constant Impedance Faders.
8. Baldwin Horn Type Speakers with ten foot air column. Absolutely true reproduction.
9. Service as you require it only at small cost but close to you always.
10. Delivery in March next.
11. Price, around \$6,500.00.
12. Terms to responsible parties.

And it is yours as soon as you have paid for it. Worth investigating. Full particulars on request.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"



Show Business



The Manitoba tax commission collected \$4,033,566 in revenue during the past fiscal year, an increase of \$470,215 over the previous year.

Motion Pictures provided \$439,516, corporations \$548,139, railway \$461,806, gasoline \$738,799, income tax \$782,523, fire prevention \$15,898. Motor vehicles were the biggest individual contributors, with a total of \$1,047,855. The four seven-day race meets were good for \$225,231.

The first British talking picture to be released in Canada by the Gaumont British Corporation of Canada, Limited, is now being marketed through Canadian Universal. This production is "High Treason." Gaumont released 24 silent features in the Dominion last year.

Amendments to the Canadian Copyright Act are again being proposed by L. J. Ladner, M.P., for Vancouver, and will be heard by the Canadian House of Commons at Ottawa which sidetracked them one year ago. The measure, if adopted, will enable the Performing Rights Society to impose fees for the playing of the many compositions in Canadian theatres, on which they hold the Canadian assignments of copyright, without the necessity of registering every individual selection.

The introduction of dual bilingual film engagements in Ottawa, with its large English and French populations, took place auspiciously at midnight performances at the Regent and Imperial Theatres on February 7 when the French version of "The Love Parade" was presented at the Regent and the English at the Imperial. The theatres, both Famous Players' houses under the management of T. R. Tubman, were packed with respective linguistic clientele. Admissions at the Imperial were raised to the 60c level at the Regent for the week's dual presentations.

Joe Demerah, well-known doorman at B. F. Keith's Theatre, Ottawa, has always prided himself on his efficient cigarette lighter. "It always works," declared Demerah in giving a light to patrons, until— His Excellency, the Governor-General of Canada, and Viscountess Willingdon, attended a performance of "The Battle of Paris." The Vice-Regal party were leaving the theatre when His Excellency said: "I say, have you a light?" Demerah produced his lighter with military precision—and thumbed and thumbed and thumbed. The lighter is no longer in evidence.

The Pantages Theatre, Toronto, largest film house in the Dominion, has seen an important change in the appointment of Morris Stein, formerly of Hamilton, Ontario, as manager in succession to Fred Shafer who held the reins of office since the death of Ned Miller three years ago.

Manager Harry Dahn of the Capitol Theatre, Montreal, has adopted the Friday opening for current bills instead of Saturday. The Capitol has successively had Monday, Sunday, Saturday and now Friday openings over a period of years.

The magnificent new film exchange building in the West End of Montreal is rapidly nearing completion, the roof now being in place. A considerable number of local film offices are planning to move from the Albee Building, in the downtown section, to the new structure in the outskirts which has been designed for film storage safety. The formal opening will take place in the spring.

Following an investigation into fire hazards at moving picture exchanges in Ontario, conducted by Fire Marshall E. P. Heaton, Hon. J. D. Monteith, Provincial Treasurer, has introduced a bill in the Ontario Legislature providing regulations to govern the storage of moving pictures in Ontario under the Cinematographs Act. Heaton recommended isolated, small and fire-resisting office units for film exchanges. Four large downtown buildings in Toronto and one in Ottawa now are used by film companies. During the inquiry, which followed the Pathe studio fire in New York, one film distributor in Toronto was ordered to vacate at once because of alleged hazards.

Joe Franklin, on business in New York City, wanted to get a line on "The Vagabond Lover" scheduled for next release in his Keith house in Ottawa. Therefore an advance screening of the Radio production was broadcast from the stage of the Ottawa house by means of microphones in front of the screen through Ottawa Station CNRO, with Franklin listening in at New York. Of course the public was in on the broadcast and many messages were received at the theatre, including one from Franklin.

The Ontario Legislature has opened at Toronto without any intimation of expected changes in the Amusement Tax for the benefit of patrons of Ontario's 428 theatres. The Speech from the Throne did not make reference to any legislation favorable to the exhibitors or otherwise. Incidentally, the speech was delivered by Governor W. D. Ross of Ontario, a former director of Famous Players Canadian Corp.

Crowds which lined up on front of the Regent Theatre at Ottawa to see "Sunny Side Up" during the cold snap were treated to hot coffee by Manager T. R. Tubman. The coffee cost money but the waiting crowds stuck it out until the next performance.

POSITION WANTED

By Manager and Operator with several years of experience.

BOX 4 — DIGEST

FOR SALE

Two Powers slightly used 6B Projectors, 110-volt Motor Driven, latest model Lens mounts, 2000 foot Magazines, roller type movements. Guaranteed to be in nearly new condition. Price with standard Powers 6B Arc Lamp, \$250.00 each. Immediate delivery.

THE COLEMAN ELECTRIC CO., TORONTO.

Round About the Studios



Catherine Dale Owen, playing opposite Lawrence Tibbett in M-G-M's "The Rogue Song."

Chester Morris, famous for his role in "Alibi," has been chosen for the role of Morgan, the convict hero of "The Big House," Metro-Goldwyn-Mayer's forthcoming drama of prison and jail riots, which George Hill is shortly to direct with Wallace Beery and an all star cast.

Pathe has added to its list of players, John Sheehan, Broadway character comedian who has been appearing for the past year in "Follow Thru," in the comic role of J. C. Effingham, the girdle manufacturer.

"Road House" will be directed by Leo McCarey for Fox Movietone. Bradley King is writing the dialog and adaptation of the original story by John Stone which deals with high life of the younger generation and its results.

Mary Astor, after an eight-months' rest, returns to the screen in George Bancroft's new starring picture for Paramount, "Ladies Love Brutes."

"Troopers Three," a story of the U. S. Cavalry, said to be packed with fun, romance and daring horsemanship, opens at the Gaiety Theatre next Monday evening, following "The Lost Zeppelin" which closes Saturday.

"Troopers Three," an all-talking production, was written and supervised by Arthur Guy Empey, author of "Over the Top." In the cast are Rex Lease, Dorothy Gulliver, Roscoe Karns, Slim Summerville and Joseph Girard. Norman Taurog and Reaves Eason directed. Officers of the 11th U. S. Cavalry co-operated in the film.

Jeanette Loff has been chosen as John Boles, leading woman in "Moonlight Madness," which will go into production at Universal City as soon as Boles has completed his role in "La Marseillaise." Their singing together in a specialty number in "The King of Jazz" suggested this arrangement.

Anita Page will have the romantic feminine lead in "Margin Mugs," new Metro-Goldwyn-Mayer co-starring film for Marie Dressler and Polly Moran, which will be directed by Charles Riesner, director of "The Hollywood Revue." This is an original story by Willard Mack, deals with stock market speculation and will be put into production in the near future.

Douglas Gerrard and Berthan Johns have been added to the cast of Warner Bros. Vitaphone special, "Sweet Kitty Bellairs," starring Marion Nixon.

"Sugar Plum Papa," Sennett Talking Comedy, and "Oh Darling," a Jack White Talking Comedy, featuring Addie McPhail and Norman Peck, has been released for general distribution.

Richard Dix's second Radio starring vehicle now nearing completion will be known as "Roughneck Lover," according to an announcement by William Le Baron, vice president in charge of RKO production.

"Roughneck Lover," was adapted from Mr. Le Baron's stage play, "I Love You," and is being directed by Mel Brown.

"Lummox," Herbert Brenon's first all-talking picture, and the film version of Fannie Hurst's most popular book, will have its world premier exhibition at the United Artists Theatre in Detroit soon. This is the film that reveals Winifred Westover, once the wife of the screen's best-known two-gun man, back in pictures after eight years, back in a role that she got by following Herbert Brenon to New York. Then she walked in on Fannie Hurst and announced she was Lummox, that she had convinced herself she would get the role, even before Miss Hurst or Mr. Brenon saw her. Ben Lyon, William Collier, Jr., Clara Langsner, Edna Murphy, Dorothy Janis, Myrtle Stedman and Bobby Ullman are in the cast. Miss Hurst went to Hollywood to help on the making of the story, Karl Struss photographed the picture, Elizabeth Meehan wrote the scenario.

William Powell has started work as Detective Philo Vance in the "Benson Murder Case" at the Paramount studios in Hollywood?

Phil Friedman, new casting director of Universal City, announces through Carl Laemmle, Jr., the cast of "The Czar of Broadway" by Gene Towne. It consists of Betty Compson, John Wray, Johnny Harron, King Baggot, Wilbur Mack, George Byron, Claude Allister. William Craft will put "The Czar of Broadway" into production this week.

Abe Lyman, noted orchestra leader, has chosen "When the Little Red Roses Get Blue for You" as the number which his jazz band will play in Warner Bros. Vitaphone production, "Hold Everything." The picture is based upon the stage success by B. G. de Sylva and Jack McGowan, featuring in its screen version Winnie Lightner, Sally O'Neil, Joe E. Brown and Georges Carpentier.

Educational Film Exchanges, Inc., is releasing Lloyd Hamilton's seventh talking comedy in his series of twelve. "Camera Shy," written and directed by Alf Goulding, is an ambitious subject from the standpoint of production, and affords Hamilton an opportunity to portray several different roles.

Phillips Holmes, young son of Taylor Holmes, stage and screen comedian, has been assigned to play the lead opposite Nancy Carroll in "The Devil's Sunday," her next starring vehicle, written by Edmund Goulding, who will also direct. Holmes has just completed an important role supporting Gary Cooper in the Paramount production, "Only the Brave."

"Too Much Luck" is the title tentatively selected for the talking screen play in which Maurice Chevalier will star next, following his recently completed dual production of "The Big Pond." It is an original story and like "The Big Pond," will be filmed at the Paramount Long Island studio. Production is scheduled to start about the middle of March.

Conrad Nagel and William Bakewell were given new contracts this week by Warner Bros. Nagel's latest Vitaphone performance was with Pauline Frederick in "The Sacred Flame" while Bakewell was featured prominently in "On With the Show" and "Gold Diggers of Broadway."



Scene from Columbia's all-talking feature, "Mexicali Rose," starring Sam Hardy and Barbara Stanwyck.

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Each year "Film Daily" of New York, the leading daily newspaper of the industry, conducts a poll to select the ten best Feature pictures of the year. The selections are made from all pictures produced during the year. The poll, which reflects the opinions of critics in every section of Canada and the United States, is conducted in co-operation with 331 daily newspapers, 40 trade and fan publications and three news syndicates, representing an aggregate of more than 27,000,000 readers.

Four of the ten best are Metro-Goldwyn-Mayer productions---"Broadway Melody," "Madame X," "The Last of Mrs. Cheyney" and "Hallelujah"

No other producer has more than two on the list.

This still further clinches the well known fact that Metro-Goldwyn-Mayer pictures are the best produced, with "More stars than there are in heaven."

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The Grand Parade

With HELEN TWELVETREES — FRED SCOTT.
Written and produced by Edmund Goulding. Directed by Fred Newmeyer.

This Thing Called Love

With EDMUND LOWE — CONSTANCE BENNETT and a cast including: Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate producer Ralph Block.

His First Command

Starring WILLIAM BOYD with Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate producer Ralph Block.

Her Private Affair

Starring ANN HARDING. By Herman Bernstein. Adaptation by Francis Edward Faragoh. Directed by Paul Stein.

The Racketeer

Starring ROBERT ARMSTRONG, with Carol Lombard. Directed by Howard Higgin. Associate producer Ralph Block.

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Still
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Big
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